

**IAN SHANAHAN (1985).**

**LAMENT—  
for solo tenor.**

The text for this short song is taken from the Metrum Parhemicum Tragicum (ca. 900 A.D.) of Eugenius Vulgaris:

O tristiq secla priora,  
que vos docuere sepulcra  
animisque parando nociva  
belli fabricare pericla?

O sorrowful and ancient days,  
Where learned ye to make sepulchres?  
Who taught you all the evil ways  
Wherein to wound men's souls in wars?

Heu quis prior ille piator  
qui cuspis in arte fabring  
variavit in igne figuras,  
evidens gladii male formas?

Woe to that sacrificial priest,  
First craftsman of the blacksmith's forge,  
Who saw strange shapes within his fire,  
And hammered out illfotten swords.

Quis denique Martia primus  
arcus volucresque sagittas  
ignovit et edidit iras,  
mortes stabilivit amaras?

Whoever fashioned first the bow,  
And flight of arrows, swift, secure,  
Launched anger on the air and made  
The bitterness of death more sure.

Qui spicula cudit in usus,  
conflavit in incude funus;  
lamne tenuavit et ictus,  
ventris vacuaret ut havers.

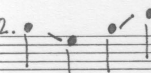
Who tempered spearheads for their work,  
He breathed upon the anvil death;  
He hammered out the slender blade,  
And from the body crushed the breath.


Docuit quoque cuspidem mortem  
qui duxit in ordine martem;  
amiserat et quia mentem  
umbre tenere tumentem.


He gave to death a thrusting spear,  
who first drew up his battle-hosts -  
Long since hath faced his vaulting soul  
To dwell a ghost amid the ghosts.


## PERFORMANCE NOTES.

1. Classical Latin pronunciation should be used - 'c' is pronounced like 'k', 'v' is pronounced like 'w' except in the following cases: "variavit" [v.2], "volucresque" [v.3], "ventris" and "vacuaret" [v.4], where the initial 'v' should be pronounced as in English, in each instance.

2.  denote portamento.

3.  denotes falsetto, or quasi falsetto.

4.  denotes tenuto: the note is held for its full value, or slightly longer, without any implication of accent.

5.  denotes a short pause, for taking a breath between verses.

6. All rhythms are to be executed precisely, but not in an overtly mechanical manner: the rhythms should flow smoothly and naturally.

7. The durations of each verse's finally-sustained note should vary from one another, in general becoming progressively shorter with each verse sung, except details of their duration being left to the singer.

8. Apart from the final verse, the dynamics at the beginning of each verse merely indicate the overall dynamic strength for that verse. Within this, dynamic variety is to be achieved by allowing the dynamic to follow the vocal line naturally.

9. Vibrato is to be used very sparingly, with good taste and discretion: in this instance you are not singing an operatic aria!

# LAMENT

Ian Shanahan, (1985).

Distant, smooth and introspective, but with each verse gradually increasing in power and projection. ♩ = c.54.

Tenor. *pp*

O tri-sti-a se-cla pri-or - a, que vos do-cu-e - - re se-pul-cra a-ni-mis-que pa-ran-do

relaxed.

*p* ♩ = c.60.

(do) no-ci-va bel-li fa-bri-ca-re per-i-cla? Heu quis pri-or il-le pi-a-tor qui cu-sor in ar-te fa-bri-na

*mp* ♩ = c.66.

(na) va-ri-a-vit in ig-ne fi-gu-ras, (s) cu-dens gla-di-i ma-le for-mas? (s) Quis de-ni-que Mar-ti-a pri-mus

expressive.

*f*

ar-cus vo-lu-cres-que sa-git-tas (s) ig-ni-vit et e-di-dit (t) i-ras, mor-tes sta-bi-li-vit a-ma-ras? (s)

*mf* ♩ = c.72.

Qui spi-cu-la cu-dit in u-sus, (s) con-fla-vit in in-cu-de fu - - nus; (s) lam-ne ten-u-a-vit et (t) ic-

Powerful. ♩ = c.80. Increase the tempo gradually.

*f* crescendo gradually and evenly.

- - - (c)-tus, (s) ven-tris vac-uat-et ut hau-stus. (s) Do - - cuit quo-que cu-spi-de mor-tem qui dux-it in or-di-ne mar-tem;



c. 88.

expressive.



(m) a-mi-ser-at et qui-a men-tem (m) um-bre te-nu-e-re tu-men-(n)-tem. (m)

[Duration: c. 2'.]

Ian Shanahan.

Sydney, AUSTRALIA, October 1985.